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ABSTRACT

This issue of "InSEA News" features diverse articles from authors/art educators from Brazil, Australia, the United States, Guatemala, and Scotland that discuss water projects, childhood reminiscences, comparative curricula, local artists, and community efforts to involve students in exploring a city's history. Articles in the journal are: "Water Project: Using Images, An Interdisciplinary Experience" (Ivone Richter); "Factors That Influence and Effect Artistic Development" (Shona Eban); "Japanese Art Education through Western Eyes" (Melanie Davenport); "Popular Painting in Comalapa" (Roberto Viscaino); "Public Art, Architecture, and Design in Glasgow" (Glen Coutts; Mark Dawes); and "Microethnographic Research in Japan: Exploratory Art Criticism of a Turkish Rug" (Mary Stokrocki). (BT)

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# Artist's Point of View

Gilbert Clark, Ed.

InSEA News, Volume 5, Number 2, 1998

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# InSEA NEWS

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# InSEA NEWS

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**Forthcoming Themes:**

**5-3: Tokyo InSEA Conference**

**6-1: Classroom Technology**

**6-2: School/Museum Cooperation**

## EDITORIAL

Gilbert Clark
Bloomington, Indiana, USA

Each time I sit down to compose another InSEA News, I barely have enough material to put together an issue. I am sure there are thousands of good stories to be told by members of InSEA; each of you must have a 'teaching moment' you could share, or an issue you feel strongly about, or something you would like to relate to other members.

A great many of you, from many countries, attended the Tokyo InSEA Conference. I intend to feature that meeting in the next issue; please share your experiences. If you delivered a paper, confronted a new issue, had an amusing incident happen while walking down a Tokyo street, or were 'jolted' into thinking about something new, you have the beginnings of an interesting article. I need your contribution by about the end of November (copy on a disc, with photographs, if possible). My address and e-mail address are on this page, please send your copy for others to enjoy.

This issue is focused on a different theme. Ivone Richter's water project in Brazil was based on interesting concerns we all face. She describes her project with the enthusiasm she obviously passes on to her students. Shona Eban, from Australia, shares insights of her growing up, as they effected her as an artist/teacher. Many of us have recollections of teachers and schools we loved—or hated—and remember how we reacted. Melanie Davenport taught in Japan and has used that experience to compare and contrast classroom curricula in Japan and the U.S..

Roberto Viscaino describes local artists, in a Guatemalan town, and their evolution over time. His personal experiences contributed greatly to his writing. Mary Stokrocki, from the U.S., was involved with teaching in Japan. She describes how her students were well read and willing to share insights. Glen Couts and Mark Dawes, from Scotland, report a community's efforts to involve students from throughout the world to explore and study Glasgow's history.

There are a number of very important announcements in this issue, and I call your attention to all of them. InSEA News is our primary means of communication among members and many of you have commented how you enjoy reading about what is happening in other parts of the world. Please, keep sending announcements and articles of interest to all members so we can continue to build an international art education community

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## PRESIDENT'S REPORT

**Kit Grauer,**
**University of British Columbia**

It was 'New Year's Eve' as I wrote this report. Not the New Year's Eve that falls predictably at the beginning of each calendar year, but the one that starts a new school year in my part of the world. High expectations and many 'new year resolutions' are made by students and teachers alike. A little anxiety is always added to the mix, as my son Alexander remarked, "Some people get butterflies in their tummies, I think I have wasps!" Our anxiousness has to do with venturing into new territory; new teachers, new curriculum, new classmates. For many of us involved with art education, this is a time of change, no matter where we live.

Educational reform seems to be rampant throughout the world. It certainly was a major topic at the Asian Regional Conference, in Tokyo. There, over 700 delegates from 28 countries gathered to discuss issues and learn from each other. We also managed to have a very collegial time, if attendance and participation at social activities were any indication. I would like to acknowledge the tremendous effort that Professor Norihisa Nakase and his committee made for that conference to be such a success. Professor Nakase is to be commended for his tireless efforts in office as an Asian World Councilor and his continuing efforts for InSEA (planning this conference was just one of many projects he has undertaken). All InSEA members have benefited from his dedication.

I am pleased to report a very successful World Council meeting held in Tokyo. Many items were discussed, including oral and written reports from World Councilors. Some points are covered in this newsletter (financial report, etc.). It is a great relief to say we are financially healthy because we rely almost entirely on memberships for operating income. It was also a pleasure to see our Membership Booklet in print, and that election material was received by members all around the world.

If you haven't visited our web site recently (http://cspace.unb.ca/insea/) it is important you do; a call for papers for the World Congress in Australia, as well as updated information about that congress, can be found there. Another web site worth visiting is INSEA/IB Gallery (http:// cap.unb.ca/ib/), where you can view artworks by adolescents from over 80 countries.

Our web site contract with UNESCO, featuring quality art education programs around the world, was signed in June. We are quite excited by possibilities and a provisional editorial board will soon be appointed. Our first meeting will be in Paris, on October 9th, and Don Soucy, Peter Hermans, Andrea Karpati, and I will present ideas put forward by the World Council. Andrea Karpati must be acknowledged for her perseverance in bringing about this contract.

I represented InSEA at the Canadian National Symposium on the Arts earlier this month. Also present was the International Society for Music Education (ISME) Secretary General, and we had fruitful discussions about mutual concerns. The next ISME World Congress is planned for Canada, in 2000, and InSEA may be involved.

I also attended the memorial service for Dr. Sam Black, one of our founding members, and conveyed InSEA's condolences to his family. Before his death, Sam spoke highly of his association with InSEA and his many friends in the organization. He will be greatly missed by many of us.

As always, InSEA is both an exhilarating and frustrating organization to represent. I am heartened by the excellent people associated with InSEA, especially the current executive and world councils, and thank all of you for your support in providing leadership for the work of the society. Despite changes that are always part of any enterprise, I am confident art teachers are making tremendous differences for children in all parts of the world. Happy New Year!

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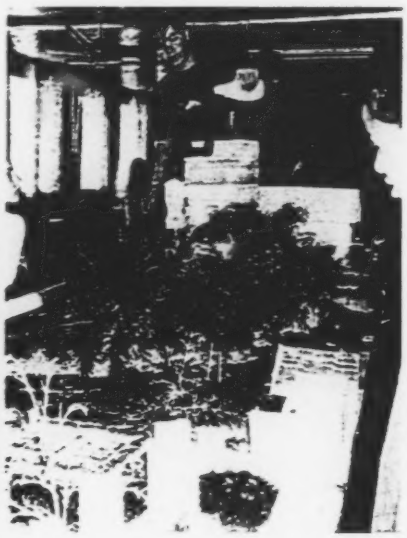
## WATER PROJECT: USING IMAGES, AN INTERDISCIPLINARY EXPERIENCE

Ivone Mendes Richter
Federal University of Santa Maria, Brazil

This project was developed between the Federal University of Santa Maria, Brazil, and Dr. Wilhelm Walgenbach, of the Institute für die Pädagogik der Naturwissenschaften (IPN), Germany. A model was developed as a learning-laboratory /exhibition, based on integration of arts, science, and technology. Schools tend to fragment studies into disciplines, rather than promote relations between them; it is necessary to propose interdisciplinary studies to correct this problem.



**Personifications of water in theater workshop**

We planned this work as a conjunction of aesthetic vision and scientific knowledge, through technology, and the importance of arts became very evident: "Art is considered...as the most immediate way to develop the capacity of analysis and synthesis, through multiple methodological approaches of aesthetic appreciation" (Barbosa, 1980, p. 90).

Science and technology are factors of human activity, but aesthetics is a pole of equilibrium; all three are fundamental for elaboration of knowledge. Aesthetic integration, linked to scientific differentiation, enables new knowledge to be integrated and used directly by society. Wolze (1990) claims that a subject and object, involved in co-evolution and mediated by an activity, is a characteristic of learning.

Learning is a double process of integration and differentiation. One side is related to internal structures, that determine dynamics of self-organization, and the other is concerned with external structures . Lompsher (1990) claims that learning through activity is characterized by inter-relations with other kinds of activities and their functions in socio-cultural and individual development.

Relating the abstract to the concrete, Davidov (1977) and Lompsher (1989), proposed teaching strategies that can be characterized as: (a) organizing learning activities to make conscious characteristics and relations fundamental to control of an object or task, (b) asking students to infer or deduct characteristics and relations through analyses of concrete phenomena, (c) using real or imagined change of objects, situations, or related representations to make possible essential characteristics to be processed by learners, and (d) using characteristics, relations, and methodology to implement simple, easy to manipulate, graphic or symbolic models. These steps facilitate transitions from concrete phenomenon to abstract representations.

Peitgen and Richter (1986) demonstrated that computer graphics allow us to see previously invisible connections and meanings. Specifically, interactive graphic computers are enriching our perception to levels seldom reached by other instruments. Computers can present imaginary worlds and artificial environments, or make us forget the real world; they can also lift the veil of natural secrets. The use of mental images for integration among areas was highlighted by Arnheim (1969): "visual thinking calls...for the ability to see...the structure of societies or ideas" (p. 35). American art-educators, Feldman, Dondis, and

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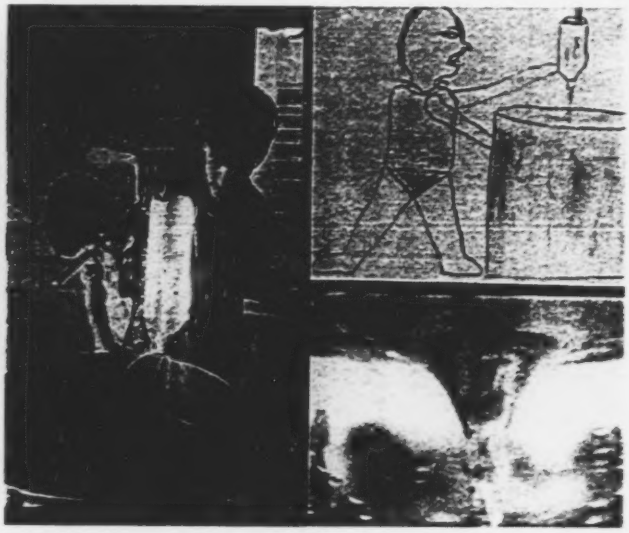
Debes, postulated 'Visual Literacy' which proposes learning to read images as preparation for life in contemporary society.

Richter (1989) analyzed relations between perception and visual thinking and recognized the importance of



images in daily communications and productive thinking in arts and sciences. Renowned scientists have testified about the use of images in the genesis of their scientific theories.

In our laboratory exhibition, development of relations between concepts and forms is critical. The exhibition is organized in six sections: (a) Intuitive System Formation: The Magic of Water. Direct contact with water from cultural and historical points of view; (b) Aesthetic System Formation: The Images of Flow. Presentation of art works using the aesthetics of water; (c) Scientific System Formation: Analyses of movement of water from phenomenological, experimental, and systematic approaches; (d) Abstract System Formation: Problems and advantages of development of abstract theories; (e) Technological System Formation: Projects from models of the movement of water with graphic computer technology; and (f) Ecological System Formation: Experiments and scale models for ecological systems. These sections included informative materials, images, and experiments with scientific and aesthetic approaches, enriched by materials produced by visitors. The exhibition was presented in urban or rural schools in Germany and Brazil

I will focus on experiences at the Primary School, Aracy Barreto Sackis, with 1st to 8th graders, in Santa Maria, Brazil. All of the 30 teachers, 450 students, and directors decided to participate and halt all other activities during this time. The first section was an installation by the sculptor Silvestre Peciar Basiacco, who controlled the water and established magic and mystic relations with people. In the second section, visual and aural works were featured, including art works by Da Vinci, Klee, Escher, Smithson, and Kosice. In the third section, experiments presented opportunities for understanding scientific phenomena, as well as their aesthetic qualities. Section four showed graphic and mathematical calculations of the movement of water and information about chaos theory. In the fifth section, calculations with graphic computers were presented, generating visual and aural results through fractal geometry. In the sixth section, understandings about local ecological, historical, and contemporary aspects were presented. Special attention was given to the arts in all sections.

Conducting experiments with water and with children and adolescents, we searched for their understandings about nature, artistic vision, and interpretations of these forces. We presented art works, where forces of water and nature were represented, featuring works by the Argentinian sculptor, Kosice. Workshops in arts, music, sciences, and computers allowed for opportunities to



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deepen disciplinary knowledge.

Students produced works individually or in groups. These included: (a) field research about water myths developed through interviews with elderly people, (b) field research to verify the importance of water in cults and popular religions, (c) construction of ecological scale models, (d) theater presentation with script and costumes they created, (e) scientific experiments, and (f) scientific-aesthetic experiments.

During evaluations, it was possible to detect: (a) transfer of information to scale models and objects students constructed; (b) emphasis on characteristics of water; (c) establishment of relationships among areas; (d) transfer of knowledge and ecological concerns to students' scale models; and (e) concern with local surroundings and environments. During comparative evaluations, it was possible to detect significant decrease of stereotypes, presence of aesthetic and scientific elements of the exhibition, main characteristics of water, such as swirls, spirals, and fluidity, and the capacity of transfer from concrete phenomenon to graphic representations. In written post-tests, it was possible to detect demonstrations of understandings about acquired knowledge, relationships of knowledge elaborated during the exhibition, and many references to sculptures and art reproductions the exhibition presented.

I would like to conclude with testimonies of some teachers: (a) "The project was very productive for students, they used their imagination, energy, and creativity... students felt secure in their work, valorized, resulting in self-esteem, they felt they were important"; (b) "I didn't think students would have such positive behaviors, feel so well, or have so much organization, responsibility, and activity"; and (c) "I believe all teachers felt the importance of this project and that teachers have found a new horizon to their work."

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## FACTORS THAT INFLUENCE AND EFFECT ARTISTIC DEVELOPMENT

Shona Eban
Camp Hill, Australia

> As children participate in recurrent activities of their daily lives, they come to understand that people and objects have an existence on their own. Thus, children begin to contemplate as well as interact with people and things surrounding them. (Dyson, 1990, p. 50)

Through the long grasses of the veldt, my little legs waddled as I tightly clenched my brother's hand. The sky was a brilliant palette of reds, oranges, and yellows, mixing in time to the beat of distant drums. As we reached the mud verandah of our house, my mother exclaimed, "Look at you two! Where have you been?" My dirty face bowed as my brother told of our adventures with Gourit and Sanina, friends from the local Shona tribe. The Ma-Shona people took pride in the creative hands of their artists. Most noted for their creative carving and weaving abilities, they produced a wide variety of statues, masks, pots, and other amazing items.

Clay became an important symbolic material to me. When we moved to southern Africa, I insisted my father build a clay patch and I spent hours modeling figures and characters. My father often would inquire about my work, reminding me of our days in the bush. I was his little artist...his little Shona. Adapting to nursery school was not difficult, as there were many Ndebele nannies. Kellog pointed out that "Age five is often a time of crisis in child art. The child's spontaneous art is seldom appreciated by teachers...unfamiliar with preschool work....Schools in every land make an effort to have the child copy the ways art adults prefer as typical of the local culture" (in Kellman (1994, p. 63).

This was a crisis in my life. I longed to sculpt, paint, communicate, but access was denied. We were asked to draw one of our pets in our books. Adrenelin pumped through my veins as I contemplated this task. I could draw any animal I wished, from my pet chameleon to my neighbor's monkey. I was very impressed, however, by my brother's new goldfish. So, I carefully drew a bright orange goldfish, with succulent lips and saucer-like eyes, in a glass bowl. The water was shaded aqua-blue and the surface of my page was colored in red and white checks to depict a table cloth. It was a fantastic picture and I sat proudly, waiting for my teacher's comments.

As she lifted my book, she looked at me over the edge, then threw the book down! She yelled, "How dare you draw in your book upside down?" Before I had time to consider a reaction, I was whipped across my knuckles. That teacher would never realize to what extent she had bruised me. Hands heal quickly, but hearts take a life-time.

It is Wright's (1985) belief that dictated art is detrimental to artistic expression and development in early childhood education. Wright differentiates between 'creative art' and 'dictated art': "An art program must place emphasis on individual, self-chosen, and self-dictated art activities with an environment in which the teacher offers encouragement, support, and guidance" (p. 44).

Despite my school environment, a hero emerged who encouraged me to draw, paint, construct, dance, sing, or make a mess. I would bring my prized works (made from local rubbish) and explain every intricate detail. My father reassuringly admired it and encouraged me to explain further, as his eyes chuckled.

As my education continued, it became clear to my parents it definitely was lacking any spark of creativity or imagination. What concerned them most, however, was that we were being indoctrinated to believe those of us with white skin were superior to others' around us. My parents taught, daily, that we are all created equally and that none is superior to another, except God.

One evening, my father told us to pack our bags, because we were going to move. We left our house as it was, taking only six suitcases! We moved to Australia and my primary years there are a bit of a blur. My energy was consumed adjusting to a new environment. The memories are very vivid, however, especially concerning the subject of art. My new art room was always bright. There were collages, paintings, drawings, prints, and all kinds of art works surrounding us. Cupboards proved exciting to a creative mind. Boxes of brightly colored fabrics, yarns, threads, and beads exploded as doors were opened. Another cupboard displayed pastels, charcoal, crayons, pencils, and the like. For someone like me, it was like walking into a mirage!

Our teacher empowered us with skills and knowledge from a variety of sources, and provided opportunities for us to experiment with these skills. Every lesson was exciting as we were given time and opportunities to create, problem solve, design, and talk, aspects forbidden in most other rooms. As we studied artists and their works, I began to understand a much bigger picture. With art, I learned to communicate my joys, sorrows, struggles, and beliefs.

Art "deals with human feelings, beliefs, and conduct" (Chapman, 1978, p. 121). "It is a means of communicating our creative productivity and imaginative thinking" (Jalonga, 1990, p. 196). "Art has the role of helping children become more themselves, instead of like everyone else" (Clemens, 1991). From these statements, it is very clear that



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art is a valuable medium in society and, therefore, should be part of every child's education. Myths and misconceptions, however, still remain in society and will continue until the whole of society comes to vitally understand the importance of art in children's lives.

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## JAPANESE ART EDUCATION THROUGH WESTERN EYES

Melanie Davenport
Indiana University, USA

As principles of discipline based art education (DBAE) continue to exert influence on art education, they will be enriched by diverse interpretations and styles of implementation. These processes may be particularly enlightening in Japan, where interest in art education reform and integrating art disciplines is high.

In the past, Japanese art education has been heavily influenced by American trends. American art educators (eg. Carson, 1981; Dobbs, 1983; Foster, 1990,...) often express wonder at the apparent success of Japanese education, evident in the consistency and high quality of artistic achievements among Japanese students. Differences between art education in Japan and the U. S. seem quite pronounced, due to the cultural contexts surrounding education.

As participant in a Japan Exchange in Teaching Program a few years ago, I had opportunities for extended observation and study of Japanese art education in a semi-rural, middle school setting. At that time, introduction of discipline based art education (Clark, Day, & Greer, 1987) had not yet happened (Monbusho). Yet, similarities seemed to exist and Japanese teacher's interest in American trends made assimilation of DBAE principles into Japanese schools seem imminent.

How the Japanese might perceive, interpret, and implement a DBAE curriculum will no doubt differ from ours. In order to appreciate how these two very different cultures might distinctively shape evolution of the concept, it would be helpful to have comparative baseline data. With this goal, I conducted a survey (Davenport, 1993) of 59 middle school teachers from all regions of Japan, about art education practices, and then compared their responses with similar data from the U.S., reported by Chapman in 1979. In this article, I will present highlights of this comparison as a 'snapshot' of two different systems on the verge of transformation.

**What Is Taught?** Survey results revealed that teachers in the United States offered more drawing, printmaking, ceramics, stitchery, mixed media, jewelry, batik, architecture, photography, interior design, and filmmaking to middle school students. Lettering and graphics were more popular in Japan, which reflects their traditional importance in that culture. Another question revealed that art history is offered by 62% of Japanese middle school teachers, but only 20% offered art criticism. 88% of American art teachers claimed to teach art history.

**Program Enrichments** American middle school students

were more likely than their Japanese counterparts to experience student art exhibits or festivals, museum or gallery field trips, visits by local artists, team-teaching, and volunteer parents helping in their art rooms. Perhaps U.S. teachers perceived a greater need for outside enrichment. Alternatively, Japanese teachers have considered such non-traditional methods frivolous or distracting. The Japanese also found transportation for field trips too expensive, because most Japanese school systems don't have buses.

**Problems** Japanese teachers raised issues about having too many classes, and not enough planning time or ideas for their own artwork. In contrast, U.S. teachers were more concerned about apathetic or unruly students and lack of administrative support. These seemed to reflect differences in the status of teachers in Japan and the United States. Japanese society holds teachers in very high esteem; lack of support, interest, or discipline were not their concerns. Great responsibilities and high expectations placed on Japanese teachers left many feeling overworked and underprepared. They described their working conditions as including long hours, little vacation time, and many extra duties.

**Artist-Teacher Role** Results indicated that more U.S. teachers received commissions and sold artworks. Interestingly, more U.S. teachers felt it was essential for an art teacher to be a practicing artist. Teachers in the U.S. may also have had more opportunities for artistic expression.

**Art History** Strategies for teaching art history seem quite similar between pre-DBAE art programs in Japan and the U. S.. The majority of art teachers who taught art history indicated they prefered to introduce historical concepts in relation to creative art assignments.

**Teacher Strategies, Program Goals, and Educational Priorities** Chapman's survey (1979) included a set of questions designed to rate respondents' attitudes toward teaching. Japanese responses to similar questions offer a revealing comparison. Making sure students felt free to experiment was a goal shared similarly by teachers in both countries, although more Japanese teachers said they tried to acknowledge student effort and achievement. More U.S. teachers tried to set high standards and get students involved cooperatively. This comparison is surprising: first, many assume Japanese teachers push their students by setting very high standards, and second, Japanese society is generally based on group orientations and cooperation. Perhaps these aspects are so intrinsic that individual teachers didn't feel a conscious decision to include them was necessary.

Japanese art programs placed high priority on developing openness to new ideas and originality, and nurturing an awareness of art in everyday life. Programs in the U. S., however, try to build skills and present a good foundation in design principles. Making art relevant to



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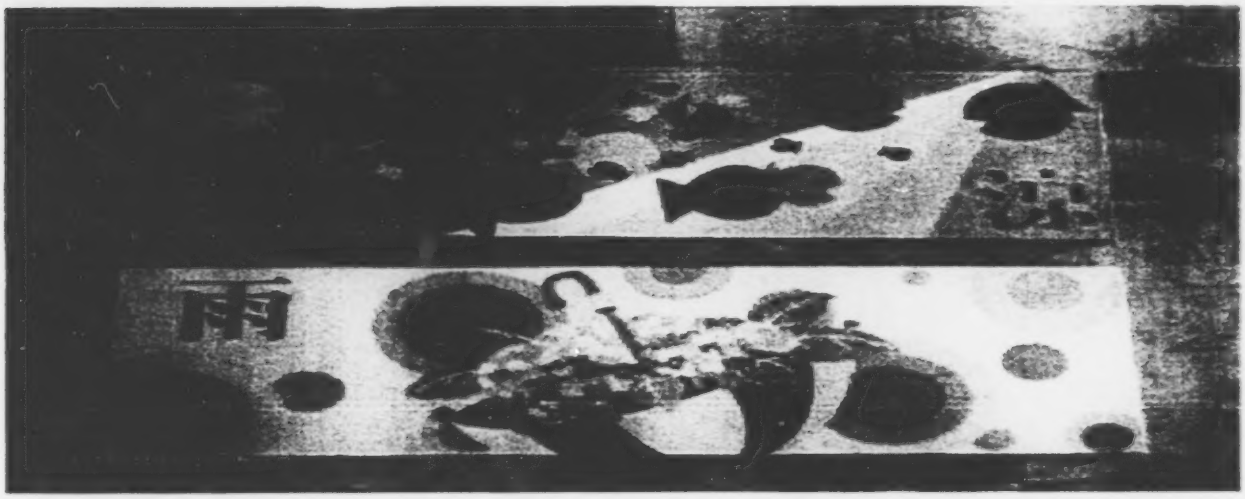

student's interests was more important to Japanese teachers, but U. S. teachers wanted to make art more exciting and show that this effort takes dedication. Over one-fourth of the teachers in both countries felt it was important to demonstrate that art is a solid subject.

**Conclusion** In summary, this comparison indicates that: (a) Japanese middle school curricula were narrower, but perhaps deeper in scope than those in the United States, (b) Japanese middle schools utilized fewer enrichment activities in their art programs, (c) teacher concerns reflected attitudes and priorities of the larger societies in both countries, (d) more American middle school art teachers create their own art and felt it was necessary to be a practicing artist, (e) respondents in both countries used similar methods for teaching art history, and (f) teachers' attitudes differed from popular expectations in both countries.

Middle school art education in Japan seemed to conform more to a production-based than a discipline-based model. A narrow range of subjects studied in depth, with art history included primarily as it related to creative activities, indicated that a studio-oriented approach was the norm in Japanese art education. Teacher's attitudes, as revealed by these surveys, suggest that methods of assessment and feedback also differed considerably between art teachers in these two countries. Japanese emphasis on acknowledging student achievement, relating art to student's interests, and nurturing awareness of art in students' lives seems to fit a portfolio-based assessment model. Perhaps art teachers in the U. S. , interested in these forms of authentic assessment, might benefit from a closer look at Japanese techniques.

In conclusion, marked contrasts in the philosophy and practices of art teachers in Japan and the U. S. illustrate how shared historical influences can be interpreted and applied differently, depending on cultural contexts. If discipline based art education becomes widely implemented in Japan, it is likely to undergo changes that will be instructional, but unanticipated.

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## POPULAR PAINTINGS IN COMALAPA

Roberto Vizcaino
Colegio Naleb, Guatemala

Located 85 miles west of Guatemala City, the town of San Juan Comalapa originated from a Maya settlement of the K'achiquel ethnic group. They had fled from Pedro de Alvarado, who, in 1524, founded the first Spanish city in Iximche, site of the capital of the K'achiquel kingdom. Traditionally, it had been an agricultural town with corn as its basic crop. Recently, it has diversified, introducing a small textile industry, manufacturing cloth, tablecloths, and handbags.

Although small and poor, the town's 26,000 inhabitants (98% indigenous and 2% 'ladinoo,' a mix of indigenous and Spanish), support two catholic churches. One is administrated by a group of elders and the other by a priest. Father Fidencio Flores assumed the parish in 1926. The next year, he gathered almost 400 youngsters from the community and divided them into four groups. One was taught how to arrange altars, another how to manufacture paper flowers, a third learned how to make candles, the fourth was taught how to touch up images and mural paintings.

San Juan Comalapa also is known today as a town with many art workshops. It is the cradle of popular K'achiquel primitive painting, which has generated comment by national and international art critics. During the 1930s, Andres Curruchiche introduced his works and was considered the first generation of K'achiquel painters. Other painters, from the second generation, tell of Don Andres' refusal to share his knowledge. He would send out his children to do chores, so they would not become competition for him. He never accepted pupils or taught anyone his techniques.

A second generation of painters came to be due to Don Andres' success in selling paintings to tourists. These included Don Francisco Telon, Don Santiage Tutuc, and Don Vicente Curruchiche, the son of Don Andres. Some painters relate that when the sun set, Don Vicente would paint landscapes of his town, people flying kites or drinking 'atol' (nonalcoholic corn drink), fairs with processions, and Christmas celebrations.

Don Francisco Telon is the sole survivor. These men did agricultural work, and painted in their 'spare' time. Don Telon began when he was ten years old, after he saw his teachers painting at the school. Because he was poor, he only attended school through the fourth grade; then had to work in fields with his father. He would start early in the mornings, so he could paint in the afternoons. As time passed, he got married and had ten children, but only one became a painter.

Now, a third generation of artists has emerged, among



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them; Maria Elena Currichiche, Salvadore Cumes, Feliciano Bal, Ivan Gabriel Samol, Salvador Simal, Oscar Estuardo Perren, Julian Chex, Samuel Sotz, and others. More women are now taking part in this movement. A Surrealist group, landscape artists, and costume painters now dominate the group. Most of the Surrealists are women and have been criticized because it is hard to accurately represent the local culture in this movement. Landscaper painters have less problems; they are the most accepted and admired. Costume painters have become very popular. They are aware of their importance and the great need to record costumes and teachings of their grandparents. They not only paint fairs and typical dances, but also paint their creed, legends, and history.

Maria Elena Currichiche is one of the more committed; through the traditions and teachings of her family, she interprets the poetics of ancient histories to help educate her people. She tells about her father and how he spoke of spirits of things, animals, and plants. She now paints images of the blessing of things people make. This blessing ceremony is done by burning candles and incense among finished objects, while ordering them to be useful to their owners. She paints images of her people going to the coast, looking for cotton to make their clothes. Moral values are displayed in her paintings, as are solemn rites such as weddings.

The indigenous K'achiquels in Comalapa have found in painting a way to preserve their culture, imagination, and creativity. Amid their poverty, they show that art is an authentic way to affirm their values from one generation to another, and keep their spiritual and material richness as independent as possible from encroaching cultures.

## PUBLIC ART, ARCHITECTURE, AND DESIGN IN GLASGOW

Glen Coutts & Mark Dawes
University of Strathclyde, Scotland

We would like to announce a multimedia project that aims to excite and enlighten children and adults through use of Glasgow as a site of world-class architecture and public art. It is a joint venture between the Degas Project, Department of Applied Arts, University of Strathclyde, and the Glasgow Festival of Architecture and Design. As we approach 2000, the potential for a multimedia publication is being critically examined by researchers, combining educational attention to public art, architecture, and design with new technology and teaching materials.

We plan to encourage activities that will both enliven the Expressive Arts curriculum and deal fundamentally with art and the built environment. This project will draw attention to Glasgow's urban environment. It will have a broad appeal by opening discussion of vital environmental issues and commentary by expert witnesses. Our visual essay will explore many areas, drawing parallels between different artifacts, such as: (a) traditional murals and modern graffiti, (b) figurative and modern public sculpture, (c) contemporary public art, (d) monuments and commemorative sculpture, (e) street performance, pavement art, and poster sites, (f) urban artifacts and structures, and (g) street furniture.

A number of urban trails through the city can be explored; it will be possible for viewers to explore the architecture, public art, urban layout, and character of Glasgow in a fully indexed and informative environment. Information will be offered for primary students, secondary students, and adult users. Sounds—ambient sounds of the city, voice overs by artists, architects, and others, as well as music— will give an extra dimension to the experience.

A series of 'recipes,' such as how to make a large projection, or discussion points about the roles of public artists, will constitute a Teacher's Pack. A series of maps for a trip through the city could be printed from the CD to encourage exploration and an active approach to public art and architecture.

For more details concerning this project, contact the authors at: Department of Applied Arts, University of Strathclyde, 76 Southbrae Drive, Glasgow, G13 1PP, United Kingdom, or e-mail: g.coutts@strath.ac.uk

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## MICROETHNOGRAPHIC RESEARCH IN JAPAN; EXPLORATORY ART CRITICISM OF A TURKISH RUG

Mary Stokrocki
Arizona State University, USA

As a presentation in Tokyo, I decided to demonstrate how children respond to art criticism experiences. I felt that 'showing' is better than 'telling,' so I e-mailed Norihisa Nakase and Keisuke Ohtsubo and asked them to find a group of fifth graders to participate in a 'treasure hunt.' My demonstration was held during the InSEA conference in Tokyo. During this hour session, six female and four male students, and their art teacher, Keisuke Ikeda, participated from the Aoyama Gakuin Elementary School (while two English teachers translated). I was modeling an art criticism method for teachers and documenting students' reactions.

Microethnographic research involves documenting, analyzing, and interpreting a daily event, a teaching experience in this case, to discover insights about instruction and learning. I audio-taped and Japanese colleagues photographed the event.

Art criticism is a process of systematically observing and discussing a work of art (Mittler, 1986). I added the word 'exploratory' because most of the children had never participated in an art criticism discussion; their experiences were intense looking and sharing of their discoveries. I prepared guiding questions and prompts to help in their searches. Our conversation evolved from a loose, but systematic, exchange of reactions to rudimentary art criticism; describe, analyze, interpret, and judge (Feldman 1970). We used a Turkish rug to criticize, because it was portable, did not require a copyright, and is a traditional art form. The Japanese children were eager, spent time looking at the rug's details, and waited for question clues.

The children started 'description' by identifying farm animals (birds), adding wild animals (hawk, deer, & fox), and even a peacock! During 'analysis,' they reacted to the symmetrical design; their most insightful answer was 'turtle-shaped design' as they called the large medallions 'turtles.' Interpretation, a process of finding meaning, overlapped all stages.

Japanese children at first found the rug 'smooth;' one boy explained that "the way you run your hand across the rug makes a difference,' a very perceptive distinction. They reacted to the major colors, which were red, navy blue, and white. They also suggested that the colors felt 'heatlike,' when they found a phoenix—bird of fire.

Students slid into 'interpretation,' a process of discussing meanings and symbols. The children surprised me when they mentioned the story of Noah's ark and Aesops fable with a sly fox. They were from a Christian school and had learned about Noah in their religious studies classes. They also knew 'magical spell', 'chess sign', and the Egyptian sun god 'Ra.' Their answers revealed both their own cultural signs and their exposure to other cultures. English teachers learned the importance of using art criticism with their students. Our experience became an interdisciplinary and cross-cultural event as I showed the students pictures of children from other countries discussing the same rug and shareing their responses.



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I also took this opportunity to review the technical weaving process, and dyes and their sources. They guessed the use of fruit seeds, strawberries, cherries, red peppers, eggplants, grapes, and prunes. They also mentioned ox-blood, an important color in mixing glazes.

The students recognized the 'multicolors' of the rug as valuable. One child said, 'If the rug was old, it wouldn't be here.' He understood the value of age. I told the students this rug was about 50 years old (so merchants tell everyone), and that the more knots per inch, the more valuable the rug. They immediately began counting the knots through a magnifying glass. After about five minutes, they gave up because the knots were so difficult to see. One child remarked, 'It looks expensive.' They discussed the aesthetics and worth of the rug, without prompts, and learned a little about judgment of a Turkish rug.

At the end of the experience, I asked whether they had found a treasure? They immediately responded to finding 'gold' in the rug. When I asked where it was, one boy pointed to a region of golden color and said, 'fox fur.' They also found symbolic 'jewels' in the rug.

This experimental teaching session demonstrated several things: (a) how to use art criticism in action, (b) how interpretation interlaces throughout the experience, (c) how data may be gathered during microethnographic research, (d) how questions help understanding of a culture, and (e) how teaching and research can become cooperative and interdisciplinary. Anderson (1995) advocates a cross cultural approach to art criticism for (a) focusing vision and ideas, (b) developing several viewpoints, and (c) building bridges for exchanging contextual values and meanings. My task now is to investigate these findings more deeply by searching for their cultural meanings.

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## INTERNATIONAL MUSEUM OF PEACE AND SOLIDARITY

Anatoly Ionesov
International Museum of Peace and Solidarity, Russia

The International Museum of Peace and Solidarity, in Samarkand, Russia, is a non-profit, non-governmental institution. It is the first private museum in Russia committed to universal human values, promotion of peace through person-to-person contacts, and development of public awareness about issues and challenges people now face. Believing in citizen diplomacy, the museum runs a wide range of educational activities and international projects, presents art exhibitions, and has a permanent collection of about 15,000 objects as literature, art works, and memorabilia from 100 countries. The museum welcomes contacts with others, from all countries, with similar interests. For information, write to the International Museum of Peace and Solidarity, PO Box 76, UZ-703000 Samarkand, Republic of Uzbekistan.

## MAKING A DIFFERENCE IN LONDON

Richard McKeever
University of East London, Great Britain

A report about Making A Difference, an arts exhibition, has been published by the Centre for New Ethnicities at the University of East London. This Youth Arts exhibition grew from the Frontlines Backyards Conference organized by the Centre for New Ethnicities. That conference involved leading scholars, cultural practitioners, policy makers, and educators exploring ideas about race, nation, and ethnicity through a variety of art forms and discussions.

This innovative project developed new ideas for visual arts education. This initiative provided beginnings a new art education curriculum that is unique and educationally rigorous, and can be both inclusive and healing.

Four artists worked with students: Chris Christadoulou, John Davies, Rayna Nadeem, and Sandra Shelvin. These artists always worked at the center of this project.

The report features color illustrations of works by 87 students from four schools in London. Background material is included along with a curator's essay. The focus of the Centre for New Ethnicities Research is on exploring links between local cultures and communities, in East London, and global patterns of immigration, settlement, and identity as these effect policies in Great Brittain and Europe.

For review copies, photographs, or other information, contact: Richard McKeever, Centre for New Ethnicities Research, University of East London, Longbridge Road, Dagenham RM8 2AS, Great Brittain or e-mail r.mckeever@uel.ac.uk

## NAEA USES PARADIGMOLOGICAL TECHNOLOGIES:

Art Education: Content and Practice in a Postmodern Era
National Art Education Association, USA

NAEA has published a new Built-in Orderly Organized Knowledge (B.O.O.K.), Art Education: Content and Practice in a Postmodern Era. According to an NAEA press release, this B.O.O.K. presents a paradimological use of technology: no wires, no electricity, no batteries, nothing to be connected or turned on. Edited by James Hutchens and Marianne Suggs, this B.O.O.K. examines effects of postmodern discourse on content and practice of teaching art in schools and colleges. It calls for rethinking about elements and principles of design, creative self-expression, art in daily living, and discipline-based and multicultural art education.

It is so easy to use, even a child can operate it. Just lift its cover. Compact and portable, it can be used anywhere, even sitting in an armchair by the fire, yet it is powerful enough to hold as much information as a CD disk. Here it how it works: each B.O.O.K. is constructed of sequentially numbered sheets of (recyclable) paper, each capable of holding thousands of bits of information. These pages are locked together with a custom fit binder, which keeps the sheets in their correct order.

Opaque Paper Technology (O.P.T.) allows manufacturers to use both sides of a sheet, doubling information density and cutting costs! Experts are divided about further increases in information density; because B.O.O.K.s with more information simply use more pages. This makes them thicker and harder to carry and has drawn criticism from mobile learning advocates.

Each sheet is scanned optically, registering information directly into your brain. A flick of your finger takes you to the next sheet. A 'browse' feature allows users to move instantly to any sheet, and move backward or forward as they wish. Many B.O.O.K.s come with a 'search-index' feature, which pinpoints the exact location of selected information for instant retrieval.

Portable, durable, and affordable, the B.O.O.K. is being hailed as the entertainment and information wave of the future. You can get a copy of the B.O.O.K., (#233) Art Education: Content and Practice in a Postmodern Era, from NAEA. The cost is $22.00 ($18.00 for NAEA members) plus shipping and handling: NAEA, 1916 Association Drive, Reston, VA. 20191-1590, USA.

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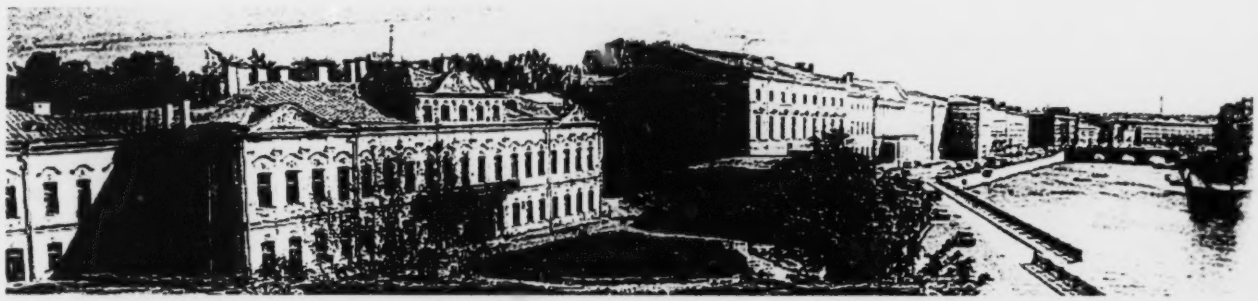

## ST. PETERSBURG CHILDREN'S ACADEMY OF ART

Sergei Katin
Children's Academy of Art, Russia

A Children's Academy of Art (CAA) was founded through the initiative of two St. Petersburg artists (N. Gulyaeva & S. Katin); it is the first self-supporting institution of its kind in Russia. The recent Academy arose from "Avantgarde", a children's art center founded in 1985. The Academy's main task is to create considerate persons who are able to express their feelings through art. Knowledge and experiences acquired at the Academy should prove useful in different spheres and activities of students' lives.

The CAA offers several programs; students from ages 3 to 5 use materials for painting, graphics, and ceramics. Students aged 6 to 9 focus on painting or ceramics. Both groups derive inspirations from fairy tales, ancient legends, and songs; fabulous beasts, birds, and flowers are also favorite themes. Students aged 10 to 17 study graphics and handicrafts, in addition to drawing and painting natural scenes. Students realize their creativity with a variety of materials and in many different scales; they do small works that measure in centimeters, and murals that measure in meters.

'Peace via Culture' was the motto of the first Russian-American junior artists camp organized in St. Petersburg, in 1989, and Los Angeles, in 1990. The language of art united children from different countries as they realized the possibilities of their communications. Tours of the well-known Hermitage and Russian Museum are part of the curriculum. Students receive a solid educational foundation through study of artistic traditions and heritage. Young students study Greek vases and Persian miniatures and older students make copies from outstanding masterpieces. Many of these copies of paintings now decorate newly restored parts of the Academy' buildings, which were renovated by teachers.

Future plans of the CAA include introducing bronze casting and computer graphics into the curriculum. As the buildings of the Academy are restored, exhibitions of students' and teachers' works will be displayed.

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Dr. Sam Black: 1913-1998
Kit Grauer
University of British Columbia, Canada

**With great sadness, members of InSEA learned that Dr. Sam Black, Professor Emeritus, University of British Columbia (UBC), passed away on April 23, at Lions Gate Hospital, in Vancouver, Canada, after a courageous battle with cancer. He was a professor of Art Education until he retired in 1978. Sam received his early training at the Glasgow School of Art. Before his career at UBC, Sam was an elementary and secondary school art specialist, an Inspector of schools in the UK, and a principal Lecturer in Art at Jordenhill Teachers College, Glasgow.**

**In 1951, he was one of the leaders in art education invited to Bristol, England, by UNESCO and became one of the founding members of InSEA. He was instrumental in the success InSEA achieved throughout the world and was an ambassador for goals of the society wherever he went.**

**Sam joined UBC in 1958 as an Associate Professor, and was promoted to Professor in 1962. He was an elected member of the Royal Scottish Society of Painters, the Canadian Society of Painters, and the Canadian Society of Graphic Artists. At UBC, Sam won the Master Teacher's Award in 1970. He was a well-known Canadian artist and art educator. Sam's work hangs in numerous private and public collections throughout the world.**

**A memorial service was held in celebration of Sam's life on April 28, at Shaughnessy Heights United Church, Vancouver, and InSEA President Kit Grauer attended on behalf of the Society. Sam will be missed acutely by InSEA members throughout the world as a great teacher, colleague, and friend.**

**ART RESOURCES WEB SITES ANNOUNCED**
Compiled by the Editor

NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN-US
www.arts-accredit.org

The National Association of Schools of Art and Design is an organization of schools, colleges, and universities, established in 1944, to improve educational practices and maintain high professional standards in art and design education. The association's main role is as a specialized, professional accrediting agency. It establishes threshold standards for undergraduate and graduate degree programs. Annually, NASAD collects, compiles, and publishes statistics associated with operations of art and design schools and departments. The association publishes books and reports, holds annual meetings and other forums, and provides information to leaders of art and design programs. NASAD pursues an analysis and publications program about the arts, education, accreditation, and cultural development. All published accounts of the association are available to the public.

NATIONAL SOCIETY FOR EDUCATION IN ART AND DESIGN-UK
www.nsead.org

The National Society for Education in Art and Design, established in 1888, is the leading national authority on art, crafts, and design in education in the United Kingdom. It offers its members combined benefits of a professional subject association and a trade union. NSEAD members develop and reappraise the Society's policies to support and sustain its principle aims of promoting art, crafts, and design education. The Society gives its members clear voice in governmental consultations and provides up-to-date information about developments in the field. The NSEAD council is made up of art, crafts, and design educators from all sectors of education and all regions of the United Kingdom.

INTERNATIONAL SUMMER SCHOOL FOR ART EDUCATION
debatart@niu.edu

Summer, 1999, will mark the fifth summer students from the U.S. and the University of Zagreb, Croatia, are joined to explore art education concepts in the ancient city of Stari Grad. Past instructors for this program have included Dr. Smith-Shank (Northern Illinois University), Dr. Stokrocki (Arizona State University), Professor Tanay (University of Zagreb), and Dr. Ligtvoet (Fontys University). Stari Grad is located on the Adriatic Sea, off the coast of Croatia. The two week course focuses on the ancient city as a classroom. Students learn archeology of

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the island, and about many cultures that have lived there: Illyrians, Greeks, Romans, Turks, French, and Croats. Students may study such subjects as: philosophies of art education, watercolor, sculpture, or cultural semiotics. Students interested in this program should write (from the U.S.) to: Dr. M. Stokrocki, Arizona State University, Box 871505, Tempe, Arizona, 85287-1505, and (outside the U.S.), Mrs. L. Tanay, Draskoviceva 30, Zagreb, Croatia.

SCHOOLARTS ONLINE MAGAZINE
www.schoolart.co.uk

SchoolArts Magazine is a familiar name in the U.S., but this one is brand new, an on-line art education magazine free to all visitors, three times a year. SchoolArts director, Nigel Meager, has written and compiled the first issue. Annual subscriptions entitle purchasers to access for 12 months. The Demo..., About..., Magazine, and Discussion sections are free. SchoolArts Magazine is a comprehensive art support service for teachers, schools, and anyone interested in teaching and learning through art. There already are over 200 SchoolArts units describing art education projects and lessons for children 3 to 18 years of age. These units, contributed by leading UK art educators, embrace many classroom topics and themes in art, crafts, and design. Check the subscription page for UK rates, dollar rates, and teacher training college rates.

ARCHIVE OF CHILDREN'S TILE AND MOSAIC CERAMIC WORK
web site not yet available

When searching for resources about children's tile work, Diane Churchill discovered very little material available. Thus, she began design of a web site as an archive of children's tile work from around the world. She hopes the site will include ceramic resources, links to related sites, ideas, images, and 'how-to' information, and be helpful to teachers, artists, and children.. This web site will create a powerful and creative network among individuals interested in children's ceramic works.

Vital to the website is the International Children and Artists Project, which will bring together tiles made by children, from all over the world, into a large-scale sculpture or architectural installation. Critical to success of this project is collaboration of a group of artists who will design the final project. The first will be in New York City, with tiles made by children from all around the world. The organizer would like to hear from others interested in this project. Please write to: Diane Churchill, Fieldston Lower, Bronx, New York, 10471, USA.

**USSEA CALL FOR PAPERS**
USSEA/AAEA 2000:
Crossing Cultural, Artistic, & Cyber Borders

This conference is proposed for January 7 and 8, 2000, with tours and museum visits on the 9th. The conference will be held at the Arizona State University, in Tempe, with meetings in the Memorial Union, Computer Commons, Art Building, Nelson Museum, and Architecture Building. Accommodations will be at the Mission Palms Hotel.

The USSEA and AAEA invite proposals on the themes of cross-cultural, artistic, and cyber forms and issues, for which teachers need more information. The conference will focus on these issues. The deadline for proposals is **March 1, 1999**. Submit proposals based on the following form:

Name _____
Address_____
Phone # _____
Office # _____
Fax # _____
E-mail _____
Title of Paper_____
Catalogue Description ____
(30 words)
Proposal Description _____
(300 words)
Certification: I am aware that if my paper is accepted, I will pay registration fees for the conference (due Oct. I, 1999). My presentation may be scheduled on any day.
Signature _____
Date _____
Send proposals to Dr. Gilbert Clark, 3240 N. Ramble Road East, Bloomington, IN, 47401-1093, USA.

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## InSEA 1997 FINANCIAL REPORT

Diederick Schonau, Treasurer
The Netherlands

InSEA's budget is based mainly on members' contributions. In 1997, the society had a total income of $23,662.96, out of which $22,880.00 (96%) was membership fees. Other income was from modest publication profits of the InSEA/Getty international assessment book ($132.52) and interest ($313.78). The bulk of InSEAs expenditures go to publishing and mailing InSEA News ($9,416.69). Handling membership, and correspondence by the secretary, cost $2,456.77. Bank costs added up to $103.20. Executive expenditures (limited to $500.00 per year per officer) totaled $3,627.31, including delayed payments from 1996. In 1997, $1,013.20 was spent on the Sir Herbert Read and El Bassiouny awards given by InSEA. $65.66 was spent for photos of the InSEA Glasgow Conference for our Bretton Hall archive . Finally, $497.36 was spent for a successful trip by Andrea Karpati to UNESCO to negotiate subsidizing InSEA's website.

InSEA is in sound condition, but the income and expenditures prove this is achieved thanks to a very tight budget that is far too small to run a world organization. We thank the editor of InSEA News, who produces the newsletter with an extremely low budget. The World Council is working on ways to expand our income to make InSEA financially less vulnerable. Increasing membership would be the best and most important way to achieve this goal. Business support would be another. Any suggestions of members to strengthen InSEAs financial position would be welcomed (my e-mail address is: insea@cito.nl). InSEA has bank accounts in four countries; for the convenience of this report, all figures have been converted to U.S. dollars.

## AUSTRALIA AWAITS 30th INSEA WORLD CONGRESS

Australia Institute of Art Educators, Australia

The Australia Institute of Art Educators (AIAE) will host InSEA's 30th World Congress, September 21-26, 1999, at the Brisbane Convention and Exhibition Centre, in South Bank, Queensland, Australia. This Congress will include tours, workshops at the Queensland University of Technology, research forums, keynote speakers, and other workshops. Brisbane's subtropical climate and cosmopolitan lifestyle will provide a variety of social events for delegates. An hours drive north or south of Brisbane features beachside resorts and, further still, the world renowned Great Barrier Reef.

The International Society for Education Through Art (InSEA) has over 2000 members, from 88 countries, and was founded following an international seminar convened by UNESCO. This World Congress is based on the continuing belief that art through education is an important means for promoting international understanding and cultural cooperation. Proposals are invited for the 1998 InSEA World Congress, to be submitted by **January 1, 1999.**

The World Congress organizers, in Australia, hope to provide a venue for extension of world cooperation in the exchange of ideas and cultural contributions in the visual arts. It will bring together specialists, teachers, government officers, and others directly concerned with encouragement and advancement of art education. Art and crafts will be used to explore approaches to art education that are more inclusive, interactive, collaborative, and interdisciplinary.

This InSEA World Congress will be a most significant, international event for people from many different nations and cultures who are involved in education through art. An exciting meeting is anticipated in Brisbane. The World Congress Planning Committee members have the skills and commitment necessary to develop and facilitate organization of the Congress; they look forward to the event. Plans are underway for pre and post Congress tours, accommodations to fit all delegates' tastes, entertainments, and a very exciting series of meetings. Plan an extended stay in Brisbane, and enjoy!

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INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART

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# membership

**Yes, renew my/our InSEA membership**

| Personal member | Organizational member | Full-Time Student |
|---|---|---|
| ❑ 1 yr 25.00 (US) | ❑ 1 yr 50.00 (US) | ❑ 1 yr 15.00 (US) |
| ❑ 2 yr 45.00 (US) | ❑ 2 yr 90.00 (US) | |
| ❑ 3 yr 60.00 (US) | ❑ 3 yr 120.00 (US) | |

**InSEA welcomes any amount of financial support to sponsor memberships for art educators all over the world who can not afford to become members of the Society**
**____ I am donating _____ for sponsored memberships.**
**I enclose:**
**____ Bank Cheque in U.S. dollars drawn on a North American bank located in the U.S. or Canada. Make checks payable to CITO/InSEA.**
**Note: InSEA cannot accept cheques drawn on banks located in the Netherlands.**
**____ Travelers Cheques in U.S. dollars or equivalent Dutch Guilders.**
**____ Cash (U.S. dollars or equivalent Dutch Guilders; registered mail)**
**____ International Postal Money Order, in Dutch Guildrers.**

Charge my credit card with the equivalent of my membership fee in British Pounds:

____ Visa Card Card # _____

Expiration date _____/_____

____ Master Card Card # _____

Expiration Date _____/_____

Cardholder's Name _____

Cardholder's address _____

_____

Signature _____

**Note : Credit card payments will be processed through NSEAD, Corsham, UK at current tourist rates.**

Mailing Address (or use the address above as mailing address).

Surname _____ First Name _____

Address _____

_____

City _____ Postal Code_____

Country _____

Send this formto: **CITO/InSEA, PO BOX 1109, 6801 BC Arnhem, The Netherlands.**